

# QUINTETT.

Violine I.

H. von Herzogenberg, Op. 77.

Allegro appassionato.

*f* *sf* *mf*  
*espr.* *cresc.* *sf* *p*  
*cresc.* *cresc.* *f*  
*A* *sf* *f*  
*sf* *sf* *sf* *sf* *sf* *sf*  
*sf* *sf* *sf* *sf* *sf* *p*  
*pp* *p* *dim.* *pp* *p* *p*  
*espr.* *cresc.* *p* *mf*  
*sf dim.* *p* *dim.*  
*1 C* *pp* *pp* *f*  
*cresc.* *f*  
*sf* *ff* *sf* *rit.*  
*a tempo* *p* *f*



## Violine I.

pp *p cresc.* *f* *p* *mf* *dim.*

*p* *pp* *cresc.*

*f* *cresc.* *ff* *f*

*f* *mf*

*cresc.* *f*

*f* *f* *mf* *G* *mf*

*cresc.* *f*

*f* *ff*

*f* *f* *mf dol. dim.*

*p* *H* *pp*

## Violine I.

*G* *p dol.* *pp* *p* *dim.*

*pp* *p*

*espr. cresc.* *p* *mf*

*sf dim.* *p* *dim.*

*pp* *pp* *p*

*cresc.* *f*

*sf* *ff* *rit.* *a tempo* *pizz.*

*arco* *mf* *cresc.* *f*

*sf* *cresc.* *ff* *I* *sf*

*f* *cresc.*

*fff*

**Poco Adagio.**

*p* *mf* *dim. p*

*pp* *mf cresc.* *f*

**Piu mosso.**

*f* *mf* *pp* *p dol.*

*cresc.* *mf* *p*

*mf espr.* *sf* *cresc.*

**Adagio.**

*sf* *p*

14 15 16

*ten.* *p*

*p*

*mf*

*dim.* *p* *p cresc.*

*mf* *cresc.* *f* *f* *cresc.* *f* *dim.*

*dim.* *p rit.*

[illegible]



This page of musical notation contains 12 staves of music. The key signature is B-flat major (two flats). The notation includes various dynamics (p, mf, f, ff, dim., pp, cresc., marc., sost., a tempo, pizz.), articulation (accents, slurs), and structural markings (I, K, L, M). The piece concludes with a double bar line and repeat signs.

**Molto Adagio.**

*pp* *pp* *espr.* *cresc.*

*f* *dim.* *p*

*cresc.* *f*

*dim.* *p* *dim. pp* *3* *3*

*pp*

*accel. poco a poco - - al -* **Tempo I.**

*pp*

*pp* *p*

*mf* *dim.* *p*

*p espr.* *cresc.* *f* *dim.* *p* *cresc.*

*f* *dim.* *cresc. molto* *f* *dim.* *mf*

*dim.* *p*

*dim.* *ppp*

## Violine I.

*Allegro vivace.* 9 10 5 Sordine. *marc.*

8 viol. II. *p* *mf* *p* *mf* *cresc.* *f* *sf* *sf* *sf* *sf* *sf* *ff* *f* *C* *sf* *sf* *sf* *sf* *sf* *mf* *dim.* *p* *p* *1* *p* *cresc.* *mf* *cresc.* *f*

## Violine I.

1 senza Sord. *p* *mf* *cresc.* *f* *dim.* *mf* *dim.* *p* *mf* *p* *dim.* *cresc.* *f* *sf* *sf* *sf* *sf* *p* *2* *p* *mf* *cresc.* *f* *dim.* *mf* *dim.* *p* *G* *dim.* *Sordine.* 7 8 9 5 *pp* *Viol. II.*

Violine II.

**Adagio.**

*pp* *p* *pp* *peresc.* *sf* *dim.* *pizz. I* *p* *arco* *dim.* *pp* *cresc.* *p*

*p* *sf* *molto dim.* *pp* *mf* *dim. molto* *p* *mf* *cresc.* *sf* *sf* *sf* *ff* *sf* *trem.* *sf dim. poco a poco*

*sf* *sf* *pp* *ppp* *p* *f* *sf*

**Allegro molto moderato.**

*p* *dim.* *pp* *pizz.* *1* *arco* *ppp*

**Quintett**  
(C moll)  
für

zwei Violinen, zwei Bratschen und Violoncell

von  
**Heinrich von Herzogenberg.**

PARTITUR UND STIMMEN.

Op. 77. Pr. 12 M.

Eigenthum des Verlegers für alle Länder.  
LEIPZIG, J. RIETER-BIEDERMANN.  
Den Verträgen gemäß geschützt.

1821.  
1892.

**Violine II.**

H. von Herzogenberg, Op. 77.

**Allegro appassionato.**

[illegible]

This page of musical notation is for a string quartet, featuring 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf*, *mf*, *pp*, and *cresc.* The music is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The piece concludes with a final measure marked with a 4 and a bar line.



Musical score for "Allegro tranquillo" by Franz Liszt. The score is written for piano and guitar, featuring 12 staves of music. The tempo is marked "Allegro tranquillo" and the instruction "sul una corda." is present. The score includes various dynamics such as *pp*, *mf*, *cresc.*, *sf*, *dim. molto*, *ppp*, *f*, and *ff*. Articulations like *trem.* and *loco* are also indicated. The score is divided into sections labeled A, B, and C. The key signature is one sharp (F#) and the time signature is 3/4.

**Violine II.**

This page of musical notation is for a string quartet, featuring multiple staves with various musical notations including notes, rests, dynamics (p, sf, ff, cresc., dim., dol., pp, mf), and articulation (pizz., arco). The notation includes first and second endings and a key signature change to D major.

## Violine II.

*sempre p ma espress.*

*pizz.* *arco*

*mf* *p* *cresc.*

*mf cresc.* *f*

*mf* *3* *dim.* *sf* *f* *mf* *pizz.*

*G* *p* *pp* *arco* *p* *dim.*

*pp* *p*

*cresc.*

*p* *mf*

*2* *pp* *pp*

*p dim.*

*1 H* *p* *cresc.*

*f* *sf* *ff*

*rit.* *sf* *sf*

## Violine II.

*dim.* *pizz.* *4* *arco* *mf marc.* *4 H* *p*

*pizz.* *cresc.* *arco* *f*

*sf* *sf* *sf* *sf* *sf*

*I* *sf* *dim.* *p* *dim.* *pp*

*ff* *sf* *sf* *sf*

*K* *sf* *1* *mf dim.*

*L* *3* *cresc.*

*mf cresc.* *f*

*poco sost.* *1* *p* *cresc.*

*sf dim.* *cresc.* *sf dim.* *p*

*1 M* *pp* *1*

*a tempo* *ppp* *pizz.*

## Violine II.

*cresc.* *mf cresc.* *f* *senza sord.* *1* *p* *mf cresc.* *f* *dim.* *mf* *dim.* *p* *1* *mf* *p* *dim.* *cresc.* *f* *sf* *sf* *sf* *F* *2* *p* *mf cresc.* *f* *dim.* *dim.* *mf* *p* *G* *dim.* *7* *cresc.* *pp* *Sordine.* *mf* *sf*

## Violine II.

*a tempo* *4* *p* *mf* *cresc.* *f* *cresc.* *ff* *I* *sf* *3* *3* *cresc.* *sf* *sf* *sf* *sf* *fff* *Poco Adagio.* *p* *mf* *dim.* *p* *pp* *p* *poco cresc.* *mf cresc.* *sf* *rit.* *Più mosso.* *f* *mf* *pp* *p dol.* *cresc.* *mf* *p* *espress.* *mf* *Adagio.* *sf* *cresc.* *sf* *p* *16* *1821*

## Violine II.

Viol. I. *ten.*

*p* *mf* *dim.* *p*

*cresc.* *sf* *f* *cresc.* *sf* *dim.*

*Molto Adagio.*

*dim. p rit.* *pp*

*f sf p pp*

*cresc.*

*f dim. p p*

*cresc.*

*f dim. p pp*

*acc. al Tempo I.*

*pizz.* *p*

*p*

## Violine II.

*mf* *dim.* *p* *arco* *p* *cresc.*

*f* *dim.* *p* *cresc.* *f* *dim.*

*cresc. molto* *f* *dim.* *mf* *dim.*

*p* *pizz.* *p dim.* *pp* *arco* *ppp*

*Allegro vivace.* *Sordine.*

*6* *Br.* *mf* *cresc.*

*dim.* *pizz.* *4* *arco* *mf marc.*

*sf* *4 A* *pizz.* *cresc.* *mf*

*arco* *f* *sf* *sf* *sf* *sf* *sf*

*B* *sf* *sf* *dim.* *p*

*dim.* *pp* *ff* *sf* *sf*

*C* *sf* *sf*

*1* *mf* *dim.* *p* *D* *3*



# QUINTETT.

1

## Bratsche I.

H. von Herzogenberg, Op. 77.

Allegro appassionato.

1. *pp* *p cresc.* *f*

[illegible]

12

Andante.

*p* *sf* *<sf* *<sf* *mf dim.*

*p* *pp* *pp* *p* *pp*

*p cresc.* *sf* *p* *mf*

*dim.* *p* *pizz.* *arco*

*dim.* *pp*

*cresc.*

Adagio.  
trem.

*p* *sf* *dim. molto* *pp*

*p* *sf* *dim. molto* *p* *mf cresc.* *sf*

*sf* *ff* *sf* *sf* *sf dim. poco a poco*

*p* *pp* *ppp* *p*

*ppp* *p* *f* *sf*

Allegro molto moderato.

*p*

*dim.* *pp* *pp* *ppp*

The image displays a page of a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and cello, featuring a variety of musical notations including notes, rests, and dynamic markings. The score is organized into sections labeled D, E, F, and G. The piano part is written in the right hand, and the cello part is written in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like p, pp, sf, mf, f, ff, cresc., and dim. The score is divided into sections labeled D, E, F, and G.

This image shows a page of musical notation for a string quartet. The score is written for four staves, each representing a different instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from fortissimo (ff) to pianissimo (pp), with intermediate markings like mezzo-forte (mf) and piano (p). There are also crescendo (cresc.) and decrescendo (dim.) markings. The score includes performance instructions such as 'pizz.' (pizzicato) and 'arco' (arco). The piece is in G major, indicated by the key signature of one sharp (F#). The tempo is marked 'rit.' (ritardando) and 'a tempo'. The score is divided into two systems, with the first system ending at measure 1 and the second system starting at measure 2. The notation is in a standard musical notation style, with a common time signature of 4/4. The page is numbered 1 at the bottom right.

Poco Adagio.

*p* *mf* *dim. p*

*pp* *p poco cresc.* *mf cresc.* *f* *f*

*rit.* Più mosso.

*mf* *pp* *p* *cresc.*

*p* *espr.* *mf* *sf*

Adagio.

*cresc.* *sf* *p* *p*

*cresc.*

*sf* *dim.* *p* *dol.* *dim.*

*pp* *p* *p* *p*

*cresc.* *mf* *dim.* *dol.* *dim.*

*pp* *p* *p* *p* *mf*

*dim.* *p* *p* *ten.*

*cresc.* *mf* *cresc.* *sf*

*f* *cresc.* *sf* *dim.* *dim. p rit.*

trem.  
*pp* *sf* *dim. molto* *pp* *p* *sf*  
*dim. molto* *p* *mf cresc.* *sf* *sf* *ff* *sf*  
*sf* *sf dim. poco a poco* *p* *pp*  
*ppp* *p* *ppp* *p*  
**Allegro tranquillo.**  
*f* *sf* *p* *pp* *p* *mf*  
*p* *mf*  
*sf* *cresc.*  
*f* *sf* *sf* *sf*  
*sf* *cresc.* *sf*  
*sf* *sf* *sf* *sf*  
*sf* *ff* *sf* *sf*  
*sf* *sf* *sf* *2*



## Bratsche I.

pizz. *mf* *dim.* *p* *arco* *mf* *cresc.*  
*f* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*  
*arco* *sf* *sf* *sf* *sf* *p*  
*pp* *ff*  
*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*  
*mf dim.* *p* *2 L* *p*  
*cresc.* *mf cresc.* *f*  
*poco sostenuto* *1* *p* *cresc.* *f* *dim.* *p* *cresc.*  
*M* *1* *sf dim.* *p* *dim.* *pp*  
*a tempo* *2* *ppp* *pizz.*

## Bratsche 1.

Molto Adagio.  
*f sf* *3* *p* *pp* *f sf* *p* *pp*  
*cresc.*  
*f* *dim.* *p*  
*cresc.*  
*dim.* *p*  
*dim.* *p*  
*pp*  
 pizz. *Tempo I.* *arco* *accel. poco a poco* *p espr.* *p*  
*mf* *f* *dim.* *p*  
*p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.*  
*cresc. molto* *f* *dim.* *mf* *dim.*  
 pizz. *arco* *p* *dim.* *pp* *ppp*

## Bratsche I.

Allegro vivace.  
Sordine.

Musical score for Bratsche I, page 6. The score is in 3/4 time, key of B-flat major. It features various dynamics (p, mf, f, ff, pp) and articulations (pizz., arco). The piece includes several marked sections: A, B, C, and D. The tempo is Allegro vivace, and the instruction 'Sordine.' is present at the beginning.

## Bratsche I.

Musical score for Bratsche I, page 7. The score continues from page 6, featuring various dynamics (p, mf, f, ff, pp) and articulations (pizz., arco). The piece includes several marked sections: E, F, G, and H. The tempo is Allegro vivace, and the instruction 'Sordine.' is present at the beginning.

Bratsche II.

Bratsche II. H

*p* *pp* *pp* *p*

*pp* *p* *cresc.* *sf*

*p* *mf* *dim.*

*p* *p* *pp*

*cresc.*

Adagio.

*p* *trem.* *sf* *dim. molto* *pp* *p* *sf*

*dim. molto* *p* *mf cresc.* *sf* *ff* *sf*

*sf* *sf dim. poco a poco*

*p* *pp* *ppp* *p* *p*

Allegro molto moderato.

*f* *sf* *p*

*pizz.* *dim.* *arco*

*pp* *pp* *pp*

Quintett

(C moll)

für

zwei Violinen, zwei Bratschen und Violoncell

von

Heinrich von Herzogenberg.

PARTITUR UND STIMMEN.

Op. 77.

Pr. 12 M.

Eigenthum des Verlegers für alle Länder.

LEIPZIG, J. RIETER-BIEDERMANN.

Den Verträgen gemäß geschützt.

1821.

1892.

## QUINTETT.

## Bratsche II.

H. von Herzogenberg, Op. 77.

Allegro appassionato.

Musical score for Bratsche II, page 2. The score is in 3/4 time, key of D major. It features various dynamics including *f*, *sf*, *mf*, *p*, *pp*, *cresc.*, and *dim.* There are also markings for 'A', 'B', and 'C' sections. The music is written for a single staff with a treble clef.

## Bratsche II.

Musical score for Bratsche II, page 11. The score is in 3/4 time, key of D major. It features various dynamics including *p*, *pp*, *sf*, *mf*, *f*, *ff*, *cresc.*, and *dim.* There are also markings for 'D', 'E', 'F', 'G', and 'H' sections. The music is written for a single staff with a treble clef.



*trem.*

[illegible]

1921

sempre *p* ma espress.

pizz.

cresc. *mf*

arco

*p* cresc.

*mf* cresc. *f* *mf* dim.

pizz. *f* *mf* dim. *p* *pp* arco *p*

*p* cresc.

*p* *mf*

*sf* dim. *p* *p* dim. *pp* *pp*

*p* cresc.

*f* *ff* rit. *a tempo* *p*

pizz. *p* arco *mf* cresc.

*f*

This page of musical notation is for a string quartet, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *ppp* (pianississimo) to *ff* (fortissimo). Performance instructions include *pizz.* (pizzicato), *Largo*, *cresc.* (crescendo), *dim.* (diminuendo), *poco sost.* (poco sostenuto), and *a tempo*. The notation is in a key with two flats and a 3/4 time signature. The staves are labeled with letters H, K, L, and M, and some measures are marked with numbers 1, 3, and 1. The notation is in a standard musical score format with a treble clef and a key signature of two flats.

## Bratsche II.

*cresc.* *mf cresc.* *f*  
*1 senza sord.* *p*  
*mf cresc.* *f*  
*dim.* *dim.*  
*p* *E*  
*dim.* *mf* *p*  
*cresc.* *f* *sf* *sf* *sf*  
*F* *f* *p*  
*mf cresc.* *f*  
*dim.* *mf* *dim.* *p*  
*G* *dim.*  
*Sordine 12* *pp* *marc.* *p*

## Bratsche II.

*cresc.* *ff* *sf* *I*  
*sf* *cresc.* *sf*  
*Poco Adagio.* *p* *mf* *dim. p*  
*pp* *p poco cresc.* *mf cresc.* *sf*  
*rit. Più mosso.* *p* *cresc.*  
*espress. Adagio.* *mf*  
*sf cresc.* *p* *dim.* *pp* *cresc.*  
*3* *sf* *3* *3* *dim.* *dim. pp* *p*  
*p* *p* *cresc.* *mf*  
*dim.* *p* *dim. pp* *p* *dim.*  
*p* *cresc.* *mf* *cresc.* *sf*  
*dim. rit.* *Molto Adagio.* *f* *sf* *p*  
 1821

## Bratsche II.

pp *cresc.* *f sf p pp* *dim.* *p* *cresc.* *dim.* *p* *dim.* *pp* *accel. poco a poco al* *Tempo I.* *arco* *pizz.* *pp* *dim.* *p* *cresc.* *f* *cresc. molto* *dim.*

## Bratsche II.

*mf* *dim.* *p* *arco* *pizz.* *p dim.* *pp* *ppp* *Allegro vivace.* *Sordine.* *marc.* *p* *pizz.* *mf* *dim.* *p* *mf* *cresc.* *f* *sf* *sf* *sf* *sf* *sf* *sf* *Barco* *p* *dim.* *pp* *ff* *sf* *sf* *sf* *sf* *sf* *C* *1* *1* *D* *3* *mf dim.* *p*



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(C moll)  
für  
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1821.  
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# QUINTETT.

## Violoncell.

H. von Herzogenberg, Op. 77.

**Allegro appassionato.**

Musical score for Violoncell, **Allegro appassionato**, measures 1-24. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features various dynamic markings including *f*, *sf*, *mf*, *p*, *cresc.*, and *dim.*. The piece includes first endings marked with '1' and sections labeled A, B, and C. The tempo is marked **Allegro appassionato**.

## Violoncell.

Musical score for Violoncell, measures 25-48. The score continues in bass clef with a key signature of two flats and a 3/4 time signature. It includes dynamic markings such as *pp*, *p*, *mf*, *dim.*, *espr.*, *cresc.*, *sf*, *ff*, *ppp*, and *dim. molto*. The tempo changes to **Adagio** at measure 25, marked with *trem.* (tremolo). Section K is marked at measure 33. The tempo returns to **Allegro molto moderato** at measure 41, marked with *espr.* and *pizz.* (pizzicato). The score concludes with a first ending marked '1'.

**Violoncell.**

This page contains 12 staves of musical notation for a bassoon part. The key signature is G major (one sharp). The time signature is 2/4. The notation includes various dynamics such as *p*, *cresc.*, *sf*, *f*, *mf*, *ff*, and *pp*. There are also articulations like *dim.*, *p*, and *p espr.*. The piece is marked with a 2/4 time signature and includes a repeat sign at the end.

This page of musical notation is for a bassoon part, likely from a 19th-century concertino. It consists of 14 staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature changes from B-flat major to E major. The tempo is marked 'a tempo' and 'rit.' (ritardando). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The piece concludes with a *sempre p* (pianissimo) marking.

## Violoncell.

Violoncell. musical score page 4. The page contains ten staves of music. The first staff begins with a *pizz.* (pizzicato) instruction and a *cresc.* (crescendo) marking, followed by *mf* and *p*. The second staff has an *arco* (arco) instruction and a *cresc.* marking, followed by *mf cresc.* and *f*. The third staff has a *pizz.* instruction and a *cresc.* marking, followed by *mf* and *p*. The fourth staff has an *arco* instruction and a *cresc.* marking, followed by *mf* and *p*. The fifth staff has a *pizz.* instruction and a *cresc.* marking, followed by *mf* and *p*. The sixth staff has an *arco* instruction and a *cresc.* marking, followed by *mf* and *p*. The seventh staff has a *pizz.* instruction and a *cresc.* marking, followed by *mf* and *p*. The eighth staff has an *arco* instruction and a *cresc.* marking, followed by *mf* and *p*. The ninth staff has a *pizz.* instruction and a *cresc.* marking, followed by *mf* and *p*. The tenth staff has an *arco* instruction and a *cresc.* marking, followed by *mf* and *p*. The page ends with a *ff* (fortissimo) marking.

## Violoncell.

Adagio ma non troppo.

Violoncell. musical score page 9. The page contains ten staves of music. The first staff begins with a *trem.* (tremolo) instruction and a *pp* (pianissimo) marking, followed by *sf* (sforzando) and *dim. molto* (diminuendo molto). The second staff has a *pp* marking, followed by *sf* and *dim. molto*. The third staff has a *pp* marking, followed by *sf* and *dim. molto*. The fourth staff has a *pp* marking, followed by *sf* and *dim. molto*. The fifth staff has a *pp* marking, followed by *sf* and *dim. molto*. The sixth staff has a *pp* marking, followed by *sf* and *dim. molto*. The seventh staff has a *pp* marking, followed by *sf* and *dim. molto*. The eighth staff has a *pp* marking, followed by *sf* and *dim. molto*. The ninth staff has a *pp* marking, followed by *sf* and *dim. molto*. The tenth staff has a *pp* marking, followed by *sf* and *dim. molto*. The page ends with a *pp* marking.



## Violoncell.

Violoncell score for page 8, measures 1-16. The score is in bass clef with a key signature of two flats. It includes various dynamics (p, mf, sf, f, pp, cresc., dim., marc., ppp), articulations (pizz., arco), and performance markings (I, K, L, M, a tempo). Measure numbers 4, 14, 15, and 16 are indicated.

## Violoncell.

## Poco Adagio.

Violoncell score for page 5, measures 17-32. The score is in bass clef with a key signature of two flats. It includes various dynamics (p, mf, sf, f, pp, cresc., dim., marc., ppp), articulations (pizz., arco), and performance markings (rit., Più mosso, Adagio, accel. poco a poco). Measure numbers 14, 15, and 16 are indicated.

## Violoncell.

**Tempo I.**  
arco

*pp* *pp* *p* *mf*

*dim. p* *p espr. cresc.* *f* *dim. p* *cresc.* *f* *dim.* *cresc. molto*

*pizz.*  
*f* *dim.* *mf* *dim.* *p*

arco  
*sf* *p dim.* *pp* *ppp*

**Allegro vivace.**  
Sordine.

*p* *cresc.*

*sf* *mf* *cresc.* *pizz.* *arco* *4* *mf marc.*

*sf* *dim.* *mf*

*pizz.* *mf* *dim.* *p* *mf*

*cresc.* *f* *sf* *sf* *sf* *sf* *sf*

**B 1** arco  
*sf* *sf* *sf* *p*

*pizz.* *3* arco  
*dim.* *pp* *ff* *sf*

*sf* *sf* *sf* *sf* *sf* *sf*

## Violoncell.

**C** *sf* *sf* *sf* *sf* *1* *1* *sf* *mf dim.* *2*

*2 D* *p* *p* *cresc.*

*mf cresc.* *f*

senza sord.  
*sf dim.* *p*

*mf cresc.* *f*

*1* *dim.* *mf* *dim.*

**E** *p* *mf* *p*

*dim.* *cresc.* *f* *sf*

*2 F* *1* *sf* *sf* *f* *p* *sf* *sf* *sf* *sf*

*mf cresc.* *f*

*1* *dim.* *mf* *dim.*

**G** *p* *sf* *sf* *sf* *sf* *sf* *8* *Sord.*

**Quintett**  
(C moll)  
für  
zwei Violinen, zwei Bratschen und Violoncell  
von  
**Heinrich von Herzogenberg.**  
PARTITUR UND STIMMEN.  
Op. 77. Pr. 12 M.  
*Eigenthum des Verlegers für alle Länder.*  
**LEIPZIG, J. RIETER-BIEDERMANN.**  
*Den Verträgen gemäß geschützt*  
1821.  
1892.

*Lith. Anst v. C. G. Röder, Leipzig.*

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